

## *New West Artists – Group of Seven: Past, Present and Future*

### Visual Description

This is a group exhibit by 9 artists who are all members of the New West Artists. The New West Artists is a long-serving and still growing Artists' non-profit society and local community that has enjoyed many shows, displays and subsequent sales of their artworks. Each artist has approximately three different pieces in the show, and they are grouped by artist on the gallery panels. There are four double-sided panels, covered with a beige carpet-like material, stacked in a line, running north-south. The panel faces are north-facing and south-facing. The panels are numbered 1 through 8, with 1 being the northernmost panel, 2 being the south-facing panel on the rear side of panel 1, and so on, through panel 8 being the southernmost panel. I will describe four of the works.

The New West Artists have chosen "Group of Seven - Past, Present and Future" for their exhibit theme, as the works in the show are reflective of the classic artwork of the Group of Seven as they were, as they would have progressed to date and as their work could have manifested in the future. The artwork reflects both the concrete and imaginative and is a tribute to the Group of Seven, looking into the way their work may have changed in the reflection of a prismatic mirror that would show the different time periods they may have painted within.

And always they remember that imagination is the mother of creation and paintings are reflections of the human soul.

#### **Panel 2 – Juneau (16"x20" acrylic on canvas) by Alannah Haynes**

This painting shows an empty street in the town of Juneau, Alaska. The street rises from the bottom of the painting on a diagonal toward the right. A crosswalk and lane markings are visible. No buildings are included on the right side of the road, but on the far side are several distinctive and colourful buildings. The nearest is a one-storey red building with a bench along the sidewalk and a regular series of grey-framed windows. Next to it is a two-storey bright yellow building with pale blue trim and a pitched roof. A small one-way road arrow is outside the yellow building, pointing to the right. Rising between the red and yellow buildings is a pale brown tower that looks like it could be a church steeple. It has a pointed roof and arched moldings near the top of the tower. Further along the street is a boxy two-storey building that is pale blue on the bottom floor and half of the top floor, and bright yellow at the very top. Behind the buildings and reaching into the background are a few roofs, some chimneys, and lots of dense, deep green forest that climbs up the hill behind the town.

**Panel 3 – Tugboat on Icy Fraser (16”x20”, art composite, metal print) by Janet Kvammen**

This small piece uses a variety of techniques including photograph and painting, sealed under a shiny top coat. In the image, a tugboat cruises away from the viewer, leaving a small wake behind it in the water. The tug and the tree skeletons which are visible beyond the boat are photographic. The river water, which takes up most of the image is glassy in patches, and rough in other patches. In the glassy patches, we see reflections of the boat, the trees and some pilings. Behind the main scene is an overlaid impression of mountains and sky, which is undulating ribbons of pale blue, pale purple, grey and white. This background appears to be watercolour washes separated in places with a thin black line, and in other places with no line of demarcation. The overall colours of the piece are the same pale blues, purples and greys of the sky, lending the icy feeling to the work.

**Panel 5 – Rivers of Haida Gwaii (24”x20” framed canvas) by Jacky Hosford**

This painting shows some dark grey-blue water in the foreground, the brushstrokes showing the current in the river. On the far side of the bank is a pile of driftwood and rocks, some of the wood is curved and some straight, in various shades of brown and grey. Directly behind is a clear pathway that leads straight away from the river, and away from the viewer of the painting. On either side of the path are dense trees. To the left of the path are smaller trees with more foliage and to the right of the path are larger trunks with less foliage.

**Panel 6 – Creek (18”x24”) by Therese Mah**

This oil painting looks down at a creek from a central vantage point, such as a bridge which crosses it. The water in the creek is mostly brown, with some white and blue where it flows over visible rocks in the creek bed. The creek runs through the middle of the painting, away from the viewer. On the left side of the creek is a large grey stone or cement retaining wall (closest to the foreground) and some trees with light brown visible trunks and leaves in clumps of various shades of light grey. On the right side of the creek is more vegetation but it's less distinct and duller in colour than the other side of the water. There are two very interesting features in the painting. One is in the water of the creek, close to the viewer, what could be a shopping cart on its side. It is pale brown, so the metal could either be rusty or muddy. The front half of the painting, including the item in the creek, is in deep shadow and there is bright sun shining on the top half. The other interesting feature is approximately halfway up the painting, where the line of demarcation of shadow slices the painting in two, showing the silhouettes of two figures on the bridge, backlit by the sun. One is standing at the railing on the bridge deck, and the other

has climbed onto the railing, and is gripping the top rail. There are two thin lines of railing running above the deep line of shadow made by the bridge deck. The silhouettes are cast on the water in the creek, and they appear to show the figures looking down toward the shopping cart into the creek bed.

**Panel 8 - Golden Birch Trees (12"x36") by Selena Drake**

This painting is in acrylic paint on canvas, and shows a stand of birch trees with their characteristic white trunks. The trunks rise out of a carpet of yellow leaves at the base of the painting, and go past the top of the painting. At the very top, the bottoms of the trees' yellow leaves can just be seen, forming a mirror to the leaves lying on the ground. Most of the tree trunks are of similar sizes, with some thin trunks hinted at in the background. The sky behind the trees is a deep blue with a pale blue patch in the very middle. The trees wrap around the outside of the canvas frame, with one tree visible on each side of the painting.